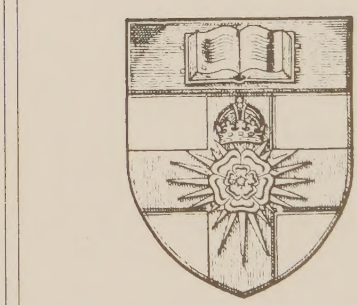
The Sewanee Review

A Forty-Year Index

1943–1982

Edited by
Mary Lucia Snyder Cornelius and
Elizabeth Moore Engsberg

PR [F.B. - Swanee]



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Learned Information
Oxford and New Jersey

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Note:

This index was first planned to cover the years 1943–1978. The magnitude of the undertaking and the delays which resulted therefrom led to the inclusion of the year 1979, thus completing the decade of the 1970s. Later it was decided to include the *annual* indexes for the three years 1980–82 in order to bring all available indexes together in one convenient volume. These latter three years will also be included in the next installment of the ongoing cumulative index of *The Sewanee Review*.

Acknowledgments:

The editors wish to express appreciation to the following vice-chancellors for the financial support granted by the University of the South toward the preparation of the *Sewanee Review* index: Edward McCrady, J. Jefferson Bennett, and Robert M. Ayres, Jr. They are grateful also for the encouragement and assistance rendered by the late Francis L. Kent of Learned Information (Europe) Ltd.

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Introduction

As its masthead announces, the *Sewanee Review* is the oldest literary quarterly in the United States. In fact this magazine is the oldest quarterly of its kind in the humanities that is published in this country. Longevity alone does not guarantee virtue, even among Old Testament patriarchs and church fathers. Nevertheless the long life of such a magazine at a small liberal-arts college in the South is nothing short of extraordinary: one is tempted to use the word *miraculous*, which often sprang to the pens of the early editors when the magazine endured repeated financial crises and prevailed from issue to issue and year to year.

For the first half-century of its life the *Sewanee Review* was a quarterly of general culture whose fare ranged widely through the humanities: literature, history, philosophy, religion, and politics were its chief but not its only subjects. During the years 1892–1942 the *Sewanee Review* closely resembled the *American Scholar*, the *South Atlantic Quarterly*, and the *Yale Review* in their present forms: it was a national forum for literary and cultural matters. It included poetry but not fiction. The general emphasis was literary during the first fifty years of its life—with at least half of its pages being given to literature and literary matters—but the magazine took culture and civilization from the aspect of humane education as its bailiwick.[1]

Over the ninety-one years of its existence the *Sewanee Review* has often been nurtured by simple blind good luck. In no case is this more true than with the circumstances of its birth. William Peterfield Trent was the founding editor. Trent was a distinguished scholar and critic whose influence on the development of American literature as an academic discipline is almost incalculable. Trent is the author and editor of many books, some of which—such as his biography of William Gilmore Simms—are still read today. His distinction is shown in part by the fact that today Columbia University has a chair in its English department named after him.

By the time that Trent left for Columbia in 1901, the *Sewanee Review* under his direction was solidly established. Over the next forty years it was blessed by a series of dedicated and competent editors, the last of whom, William S. Knickerbocker, was a student of Trent's. Knickerbocker, who edited the magazine from 1926 through 1942, was also chairman of the English department. By the time he arrived the University of the South was providing regular financial support for the *Sewanee Review*. (Until that time the quarterly had been supported largely by private contributions from friends of the university—usually its administrators and faculty.) In 1942 Knickerbocker's health broke, and the university's president pressed Andrew Lytle, who had a temporary appointment in the history department, to take over the editorship until an experienced editor and critic could be found. Mr. Lytle took up this job regretfully out of his sense of duty to the

university. He did a superb job under trying circumstances. (The editor *pro tem* has a much more difficult job than the editor who can plan issues months and even years in advance.) Lytle was given considerable help by Allen Tate, an unusually active advisory editor who enlisted many contributors. Tate was both a roving scout and ambassador, especially after September 1943. One of Lytle's most important achievements was the introduction of fiction to the *Sewanee Review*, especially a 20,000-word sequence from Robert Penn Warren's second novel, *At Heaven's Gate* (1943). In late 1942, 1943, and early 1944 Lytle, with Tate's advice and assistance, began the process of remaking the *Sewanee Review* into an international literary magazine. They kept the best of the old contributors and enlisted many new ones, and a solid basis for Tate's operation as editor had been established by the time he edited his own first issue in the summer of 1944.

In the next two years Allen Tate not only more than tripled the paid circulation and had the magazine placed in such leading eastern bookstores as Brentano's in New York City, but he secured such writers as T.S. Eliot, Jacques Maritain, and St.-John Perse as contributors. Tate also had the *Sewanee Review* redesigned by one of the best designers in the U.S.—P.J. Conkwright. His most important contribution as editor had been made before he accepted the position: as a condition of his employment he insisted that contributors be paid—the *sine qua non* of a professional operation. The magazine was therefore put on a solidly professional basis, which it has since maintained.

By 1946, when Tate resigned to take a position with Henry Holt in New York, the *Sewanee Review* was a leading American literary quarterly which rivalled the *Kenyon Review* (under John Crowe Ransom) and the *Partisan Review* (under Philip Rahv and William Phillips). The critical program pursued since then at the *Sewanee Review* is in many respects an extension of Tate's, just as Tate's was an extension of Cleanth Brooks and Robert Penn Warren's program for the first series of the *Southern Review* (1935–1942) and Ransom's for the *Kenyon*.

This index starts therefore with the year 1943, a year which saw the publication not only of fiction by Warren but of criticism by R.P. Blackmur, Brooks, Robert B. Heilman, Randall Jarrell, Robert Lowell, Arthur Mizener, William Van O'Connor, Lionel Stevenson, and Tate. The index covers the editorships of Tate (1944–1946), John E. Palmer (1946–1952), Monroe K. Spears (1952–1961), Andrew Lytle (1961–1973), and George Core. (It also includes the period during which Lytle was called managing editor but was editor in fact, the period already described.)

The history of any magazine can be seen in large part through a simple listing of its contributors. Since 1943 these have included Conrad Aiken, Hannah Arendt, William Arrowsmith, W.H. Auden, John Peale Bishop, Louise Bogan, C.M. Bowra, Bertolt Brecht, Kenneth Burke, Albert Camus, Malcolm Cowley, C. Day Lewis, William Empson, William Faulkner, Francis Fergusson, Helen Gardner, Robert Graves, Frank Kermode, G. Wilson Knight, C.S. Lewis, F.O. Matthiessen, Marshall McLuhan, Marianne Moore, Howard Nemerov, Flannery O'Connor, Kathleen Raine, Herbert Read, I.A. Richards, Theodore Roethke, Delmore

Schwartz, Stephen Spender, Wallace Stevens, Peter Taylor, Dylan Thomas, Austin Warren, Eudora Welty, Richard Wilbur, Yvor Winters, and George Woodcock. Among the contributors who have written for more than one editor since 1943 are Robert M. Adams, Ben Belitt, J.A. Bryant, Jr., Douglas Bush, James M. Cox, Denis Donoghue, Heilman, C. Hugh Holman, L.C. Knights, F.R. Leavis, John Crowe Ransom, Louis D. Rubin, Jr., Lewis P. Simpson, Walter Sullivan, Peter Taylor, Austin Warren, R.P. Warren, and Woodcock; many of these writers are still regular contributors.

The editorial position of the *Sewanee Review* since 1943 has been remarkably consistent without being programmatic or propagandistic. In many respects it has championed the New Criticism, but the range of critical viewpoints has always been wide, perhaps never more so than during the past ten years. Historical scholarship has never been excluded. The *Sewanee Review* has published more articles on modernism than on any other subject, but it has by no means been restricted to literature written since 1910. The magazine has included articles on a great range of British and American literature from 1500 to the present time as well as pieces on classic Greek, Roman, and European writers.

The magazine's editors during the period covered by this index who are themselves distinguished writers are Lytle, Tate, and Spears, all of whom have written significant criticism, especially Tate. (Lytle has also distinguished himself as a novelist, Tate as a poet.) John Palmer has spent nearly all his working life as the editor of a quarterly—first as the managing editor of the first series of the *Southern Review*, then as editor of this magazine, and finally as editor of the *Yale Review* (1953–1979).

To assign a precise standing to any publication is difficult, arbitrary, and to a large extent bootless. The *Sewanee Review* has been considered a leading literary quarterly in the United States since Tate's editorship. For many years the leading quarterlies in this country were thought to be the *Sewanee* (1892), *Hudson* (1948), *Kenyon* (1939), and *Partisan* (1934) reviews. The old series of the *Kenyon Review* ended in 1970, and it is now too early to tell how good the new series will be. In my judgment its place has long been taken by the new series of the *Southern Review* (1965). Another quarterly of the same standing is the *Virginia Quarterly Review*, which is chiefly literary, although it contains essays and reviews on politics. (The difference between the *Partisan Review* as a literary magazine and the *Virginia Quarterly* as a magazine of literature and politics is nonexistent.) The number of distinguished authors and the number of prize-winning stories, poems, and essays vary from year to year among these magazines; over a five- or ten-year period these figures are probably much the same. To emphasize the significance of prizes too greatly is to create the inference that judges are infallible. In any event it is the critics and the literary historians of the future who will judge the importance of these and other quarterlies during the second half of the twentieth century.

The valuation will rest properly on the recognition that the literary quarterly at once makes literary history through its general publishing program and evaluates that history through its criticism (which includes book reviews, especially essay-reviews). In contrast the little magazine attempts to make literary history through its publication of avant-garde

poetry and fiction; the scholarly journal investigates the literature of the past through historical scholarship which is almost invariably confined to writers who are not contemporary. Of these periodicals the literary quarterly takes the largest risk. Perhaps for that reason the best literary editors have usually worked alone, and they have often been autocrats if not outright dictators. The archetypal modern editor is Ford Madox Ford, who influenced many American editors, including Lytle and Tate.

Much of the *Sewanee Review*'s durability and success inheres in its alliances with many of the best literary editors of this century—especially Brooks and Warren, Ransom, Cowley, and Tate, men who not only wrote literary history but who made it, in part through their contributions to quarterlies.[2]

George Core

[1.] Frank Luther Mott, *A History of American Magazines 1885–1905* (Cambridge: Belknap Press of Harvard University Press, 1957), pp. 733–740, esp. p. 734. See also G.A.M. Janssens, *The American Literary Review: A Critical History 1920–1950* (The Hague: Mouton, 1968), pp. 275–284.

[2.] Two of the best articles ever published on editing a quarterly were written by editors of the *Sewanee Review*: Allen Tate, "The Function of the Critical Quarterly," *Essays of Four Decades* (Chicago: Swallow Press, 1968), pp. 25–55, and Monroe K. Spears, "The Present Function of the Literary Quarterlies," *Texas Quarterly* 3 (spring 1960):33-50. See also George Core, "The *Sewanee Review* and the Editorial Performance," *The Yearbook of English Studies*, ed. G.K. Hunter and C.J. Rawson, vol. 10 (London: Modern Humanities Research Organization, 1980), pp.105–15.

Preface

The cumulative index of the *Sewanee Review* for 1943 through 1979 is divided into three sections: an **Author Index**, a **Subject Index**, and a **Book Review Index**. The **Subject Index** has two divisions: names as subjects and topics as subjects.

See the headnote to each section for explanatory material concerning that section. General editorial procedures used in *all* sections are explained below.

Cross-references

See is used for reference:

to or from pseudonyms and religious names (e.g. Antoninus, Brother); also to or from maiden and married names of women when both of these are known.

from an item of correspondence to the article with which the letter deals.

to other sections of an article which was published serially.

See also is used for reference:

from an article to an item of correspondence in which it is commented upon.

(See headnote to Subject Index for other cross-referencing procedures used with subjects.)

Alphabetization of Names

Names beginning with Mac, Mc, and M' are alphabetized exactly as spelled. Abbreviated names (e.g. Perse, St.-John) are alphabetized as though they were spelled out.

Capitalization in Titles

Only the first word and all proper names in a title are capitalized.

Use of Square Brackets

Square brackets are used to indicate:

additions to or changes in items which were incomplete or incorrect as originally printed in the *Sewanee Review* (e.g. names, titles).

material which was not present in the original and has therefore been supplied:

titles for previously untitled correspondence.

lower-case Roman numerals assigned as page numbers for material which was unpaginated in the original (e.g. the front matter of issues prior to vol. 81, autumn 1973).

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Author Index

The Author Index gives an alphabetical listing of each author (and translator) whose work has been published in the *Sewanee Review* from 1943 through 1979. Under each name are listed all contributions by that person: essays, fiction, poetry, drama, book reviews, diaries, editorials, and correspondence. See *Key to Symbols*.

The full name of an author is used whenever it is known; additions to a name as it appeared in the magazine are enclosed in square brackets (e.g. Eliot, T[homas] S[tearns]).

Successive entries under the same author are alphabetized by titles, according to the first significant word in each title (i.e. excluding articles).

Key to Symbols

essay	(e)
fiction	(f)
poetry	(p)
drama	(d)
book review	(r)
correspondence (letters to editor)	(c)
editorials and editorial notes	(ed)
diary	(di)

54 (1946) 512 (e) indicates that the *essay* begins on page 512 of volume 54 (1946).

(See p. xi for general instructions concerning cross-references, alphabetization of names, capitalization in titles, and use of square brackets.)

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The Subject Index makes no pretense of being exhaustive: it is merely suggestive; it was not possible to index each issue in detail, as in the indexing of a book. The user should keep its limitations in mind, and should expect to use it conjointly with the Author Index and the Book Review Index.

The Subject Index is divided into two sections: names and topics. Typically only one subject—the most obvious and significant one—is listed for each essay, for some of the book reviews, and for editorials and some of the correspondence (see explanation and exceptions below). *Names are used as subjects in preference to more general topics whenever possible.* The more familiar form and spelling of names are used, but some cross-references are provided.

Appearing, therefore, in the Subject Index are:

(1) each person who is a principal subject of an essay.

(2) each author (or editor or translator) who is a principal subject of a book review (see exceptions below).

(3) a limited number of general topics such as AGRARIANS, THE, and FICTION: art of, the. Cross-references are provided which list related topics.

The subject is followed by the name of the author, the title of his contribution, and the bibliographical reference. Successive entries under the same subject are alphabetized by surnames of authors. Subentries which appear under main subject entries are set in lower case and are themselves alphabetized according to significant words. Under each subentry the successive entries are, as above, alphabetized by surnames of authors.

Explanation and exceptions

Sometimes a book review (usually a brief one) is so obviously a specific discussion of a particular book that no subject listing is necessary: two listings of the review (under the reviewer's name in the Author Index; under the name of the author in the Book Review Index) are deemed sufficient. Reviews which are fiction chronicles or poetry chronicles are handled in the

same manner, without a subject listing. But a review in which the reviewer explores at length his own ideas on a general subject (sometimes called an "essay-review") receives one or more listings in the Subject Index.

If a book review deals with both *books by* and *books about* an author, the listing appears under *books by*—i.e. in the Book Review Index—and the author is *not* listed as a *subject* of this particular review:

> e.g. Kirk, Russell. Personality and medium in Eliot and Pound 82 (1974) 698. Eliot is listed as a subject because several books *about* him are discussed by Kirk. Pound is *not* listed as a subject because he appears as *author* of one of the reviewed books (*Ezra Pound: selected prose,* ed. William Cookson).

When a review covers *books about* so many authors that a subject listing for each author would be unreasonable, a *topic* is used as subject; e.g. Pickering, Sam. Judging the learned hand 85 (1977) 651. subject: ENGLISH NOVEL.

The review of an anthology which would appear under only the name of the *editor* in the Book Review Index may have a subject listing: e.g. for a poetry anthology, AMERICAN POETRY: 20th-century: anthologies; for a short-story anthology, SHORT-STORY AWARDS.

Few subjects are provided for *correspondence* (letters to the editor), because the subject of a letter is usually the same as that of the essay or review which is commented upon in the letter, and the researcher may easily pursue the cross-references provided in the Author Index. A subject entry appears for an item of correspondence only when one is necessary for clarity or when an unexpected topic has been brought up in a letter.

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The books are alphabetized under the names of their authors and/or editors. Names are printed exactly as they appear in footnotes in the *Sewanee Review*. In the case of multiple editors the book is listed under only the name of the first editor.

Successive entries under the same author/editor are alphabetized by titles, according to the first significant word in each title (i.e. excluding articles).

The names of the reviewers appear in parentheses.

Translators of reviewed books are listed as separate entries only when the translation itself, rather than the original, is the chief concern of the reviewer.

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